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find a direct statement that Smollett was actively engaged in the Paper War, and our opinion that he was the author of *A Faithful Narrative* is further strengthened; secondly, we find that in Fielding's lifetime his enemies referred to his having a booth at Bartholomew Fair; and, thirdly, we discover a source for the opinion expressed in the *Gentleman's Magazine* (January, 1752, p. 29) that Mrs. Midnight (Smart) was the author of the *Drury-Lane Journal*.

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BRIEF MENTION

The Foundations and Nature of Verse. By Cary F. Jacob (New York, Columbia University Press, 1918). The official record of the University of Virginia reports this work to have been accepted, in 1917, as a doctoral dissertation. It is a book, however, that represents so much minute study in different directions as to exceed the average achievement within the period of the usual academic course. Both form and content betray a certain maturity in training which is accounted for, at least in part, in an incidental appeal (p. 118) to the writer's "own experience, gained through eight years of very careful study of music from the point of view of both performer and composer." This statement throws required light on the character of the treatise. The subject is considered from the musical point of view, without a corresponding evaluation of linguistic principles. It is plain that the writer is more advanced in the study of music than in the study of the science and art of language. This is in striking variation from the usual equipment of the prosodist, and it results in an excess of stress on the points of agreement between music and poetry. In the other pan of the scales is the excess of stress on the relation between poetry and prose,—an excess that is now so much in favor that it has become timely to commend its opposite error, if we may hope, by a Nichomachean method, to lead to the truth at some middle point.

The musician and the poet do not employ the same 'language,' tho there is a mathematical basis that is common to both arts. Music is in the closer and the more consistent touch with the laws of physics; and being inarticulate it is allied to primitiveness and is not, in strict logic, amenable to analytic thought. Poetry has the remoter relation to physics of articulate language, the agency for the analysis and definite expression of thought and emotion. Its closest alliance is with reflection upon human experience, with exactness in the use of significant words, with symbolism that is concrete and intellectually articulated so as to be unmistakable in definiteness of meaning. These arts differ in their use of rhythm.

In the one rhythm is carried to a high pitch of precision, in the other it is employed with a flexibility that would be detrimental to the first. This is the inevitable consequence of the described difference in 'language.' When, therefore, the discussion turns on 'regularity' of rhythm, poetry must not be held amenable to the strict laws of a melody in music, but the rhythm of poetry must be understood to be subject to the modifications and modulations of speech-utterance. The rhythm of poetry is not on this account to be described as irregular; it is regular, not in the absolute terms of the physicist, but in a manner that represents an agreeable and artistic pulsation of the particular language in which it is composed. The rhythms of poetry being conditioned by the character of the language employed, the error is to be avoided of not attending minutely to this 'grammar,' which is the key to the proper formulation of the principles of the poet's art of versification.

The arts of music and poetry differ from each other still more widely in their relation to the physical properties of sound. The alphabet of music is the conventionalized scale of pitch; in poetry as in language generally, pitch is at most a component of rhythmic stress or rhetorical emphasis. Music avails itself in a definite manner of loudness; poetry does not. Tone-quality, as the physicist describes it, is an important element in both these arts, which are, however, sharply separated by a difference in fundamental relation to this element. This difference is as wide as that which distinguishes the physical constitution of the vowel-sounds and the employment of rime and its cognate devices from musical instrumentation. Again, melody and harmony are admirable terms to describe effects in poetry, which are as capable of clear definition in this art as in the art from which the terms have been borrowed; but the definitions show the difference between the tonal-art and the linguistic art.

What is to be learned by comparing and contrasting these arts is made clear in the methods by which they are severally acquired. Elementary training in music proceeds from rudiments that are physical and mechanical to a degree that widely separates the process from the initial steps in poetry, which are amenable to the demands of correctness in language, taste in conforming to rules of artistic expression, and the exercise of the imagination; and to meet these demands the beginner in poetic composition has an outfit in the possession of the practical art of his vernacular. Finally, to look at the matter from a very different angle, competent criticism of a musical composition turns upon technicalities that are quite distinct from the principles governing the criticism of poetry.

Prosodists, as a class, err in either slighting the analogies between music and poetry, or in pushing these analogies too far. As usual, the *via media* is the true course; that is the implied meaning of the foregoing statements, which are to direct attention to the incontro-

vertible ground for the doctrine—trite enough—that the science of versification has its foundation in the principles of language rather than in the physics of a tonal-art. The poetic art (on the formal side) of a language is determined by the artistic possibilities in the use of that language and that language alone. Puttenham attributed the beauty of Greek and Latin poetry to the use of quantitative ‘feet,’ and added: “which feete we have not, nor as yet never went about to frame (the nature of our language and words not permitting it), we have instead thereof twentie other curious points in that skill more than they [the ‘ancients’] ever had, by reason of our rime and tunable concords or simphonie, which they never observed. Poesie, therefore, may be an art in our vulgar, and that a verie methodicall and commendable.”

Puttenham argued the possibility of an art of English poetry by insisting on the availability of artistic elements in the language, which must be, he contends, reducible “into a method of rules and precepts.” Poetry, he declared, is a “vulgar art,” that is, an artistic use of the vernacular; and English, no less surely than Greek and Latin, can be used artistically, and from this use a corresponding system of rules and conventionalities is deducible. The argument is conclusive that as the poetic use of the language of antiquity is conditioned by the peculiar character and properties of these languages, so must the poetic use of English be in conformity with the peculiar constitution of English, which the artist must understand in all its “curious points” and “tunable concords.” The science of the poetic art, especially on its formal side, is to be based, therefore, on the laws and peculiarities of language, and under divisions that are made necessary by differences in the character of the languages employed. One must insist, even if it be in this repetitious manner, on the basic difference between music and poetry, and require of the prosodist complete training in linguistic principles.

Dr. Jacob’s book must not, by the foregoing implications, be undervalued. His scholarly acumen and industry is shown in every chapter, and the reader will thank him for following the approved method in supporting his historic survey of one and another subject by exact bibliographic citations. On the other hand, there is to be no abatement of the implied restrictions of the book. Its dominant character is due to an excess of the technicalities that relate more directly to tonal-art. But the prosodist will be benefitted by Dr. Jacob’s review of the scientific investigations of the elements of “Noise and Tone” (chap. II), “Pitch” (chap. III), “Tone Quality” (chap. IV), “Time” (chap. VIII), “Duration” (chap. X), “Accent” (chap. XI), to mention only those that offer the strongest temptations to confuse one art with another. Dr. Jacob is not deficient in fine perceptions of the effects of versification; but lacking adequate knowledge of the inner character of the language, he often arrives at the right conclusion for a wrong reason. Thus, in the discussion of what is misnamed the pyrrhic foot (pp. 136 ff.),

for there is no pyrrhic foot in English versification, an apprehension of the rhythmic accents of the language would have led directly to the right conclusion. So too is an essential feature of versification denied in this summary: "Prose, verse, and music are continuous in their flow. All such devices as writing them in lines and supplying them with various marks of punctuation are entirely aside from their structure. . . . In verse the logical group is also the rhythmic group, whether the grouping is indicated by any form of punctuation or not" (p. 167). The confusion that results from denying that the line is a structural unit and from insisting on "logical grouping" divests the discussion of "Rhyme and the Line" of valid reasoning with respect to versification. Later on the continuous flow of prose is correctly described as being not a rhythmic flow; and "highly oratorical, dithyrambic prose" is duly distinguished from the usual form. As a second transition product, *vers libre* is also to be thus marked off. It is described as "an interspersing of snatches of verse with loose combinations of prose" (p. 207). In the same connection is treated the flow of music and poetry. Here Dr. Jacob admits all that is demanded by the advocate of strictness in the employment of devices to maintain rhythmic patterns, and then, with surprising disregard of the essential character of an art, dismisses these structural devices as being "conventions pure and simple."

This book is not lightly to be put aside. It represents a wide range of study, from the history of the musical scale to the rhythm of prose, with a commendable effort to make available for the prosodist pertinent results in the sciences of physics and psychology. On the æsthetic side of the subject of versification, which is not primarily in the mind of the author, discriminating observations will be found, and these will easily be made to yield a fuller import when considered in the light of the basic fact of the character of the language, and of the traditions of its artistic use. J. W. B.

Robert Burns: How to Know Him. By W. A. Neilson (Indianapolis: The Bobbs-Merrill Company, 1917) is, with the possible exception of Professor Sherman's *Arnold*, the best book that has appeared in this popular series. Burns has suffered in criticism from over-praise, boisterous defence of his irregularities, and misinterpretation, mystical or otherwise. President Neilson is influenced neither by Carlyle nor by Henley. He keeps to the middle road of accurate and wide scholarship; places Burns in his historical position as the last and greatest of the line of Scots lyrists; and touches delicately, with neither vulgarity nor glossing, upon the personal side of his career. The chapter on Burns's "Inheritance: Language and Literature" is brief and of course elementary, but it is a most admirable introduction to the subject. The succeeding

chapter on "Burns and Scottish Song" could not be bettered. The plan of the series includes an anthology of each writer. President Neilson has chosen his groups of poems with exquisite taste so as to illustrate each section of his study. The marginal glossary throughout the book will be of assistance to those coming to Burns for the first time.

S. C. C.

Death and Liffe: An Alliterative Poem. Ed. with Introd. and Notes by James Holly Hanford and John M. Steadman, Jr. (*N. C. Studies in Philol.* xv. 2, July, 1918). Professor Hanford's Introduction includes a valuable discussion of the Debate-Form in general and of the Conflict of Death and Life as it is represented in medieval literature. His own special researches in the field of the Medieval Debate abundantly qualify him to supply in this way the materials which underlie this particular poem. So far as the sources and date of *Death and Liffe* are concerned, Professor Hanford for the most part restates and elaborates conclusions already presented by Miss Edith Scamman (*Radcliffe Studies in Eng. and Comp. Lit.* xv) and by himself in his paper, "Dame Nature and Lady Liffe" (*Mod. Philol.* xv). He follows Miss Scamman and Professor Manly in rejecting the view of Skeat that *Death and Liffe* was written by the author of *Scotish Feilde*. In his opinion *Death and Liffe* is to be assigned to the first half of the fifteenth century. Among the immediate sources of the poem he recognizes not only *Piers Plowman* but also *Winnere and Wastoure*, *The Parlement of Thre Ages*, and Alanus de Insulis in *De Planctu Naturae*.

In reprinting the text of the poem Mr. Steadman made an independent collation of the manuscript from rotographs; but beyond the restoration of line 448, which was omitted from the Hales-Furnivall edition (as Prof. York Powell first noted in 1884), it cannot be said that this collation has resulted in any important corrections of the earlier print. This is hardly a matter of surprise, however, since the accuracy of Dr. Furnivall's transcripts has long been a tradition. In several instances, indeed, the Furnivall print appears to be more accurate than Steadman's. Thus:

STEADMAN	FURNIVALL
7. blytheness	blythenesse
181. selclothes	selcothes
222. comandeth	commandeth
264. comandement	commandement
322. & the soothe	& soothe
324. with	with
388. worse	worsse
392. <i>King</i>	<i>King</i>
423. Isaac	Isacc

In line 336 Furnivall's punctuation, *litle,/when* is unquestionably

right instead of *litle./When*. In the foot-note on *pratinge* (259) the statement that "F. reads *prasinge*" is erroneous.

The Glossary contains a number of slips, both editorial and typographical. The troublesome word *bine* (254) is certainly a substantive and not an adverb, so that the citation of *byne* from *Floris and Blancheflour* is beside the point. It might conceivably be a form of *binne* (cf. also *binge*), but the sense of the passage would be clearer if one regarded the word as a corruption of *bune*, *buine* (*emtio*, 'bargain'). In the definition of *creame* one should read *oleum* instead of *cleum*. The verb *dained* is clearly from O. Fr. *deigner*, and is not a clipped form of *ordain*. *Derffe* (380) is defined as "troublesome" (< O. E. *gedeorf*), whereas it is the same word as *derffe* in line 325, where it is rightly defined as "cruel." *Farden* (165) is vaguely defined as "fared, went, were." *Quintful* (155) means 'artful, crafty,' rather than "proud, haughty, delicate." *Sayd* (36 and 454) is defined: "became heavy (in sleep)," and in the Notes there is a misleading citation of the line from the *Destruction of Troy*: "þat all sad were on sleepe." The verb *sayd* has no possible connection with the adjective, but is a shortened form from O. Fr. *essaier*: its meaning is clearly illustrated in the line cited from *Child Waters*, "Where I may say a sleepe." Mr. Steadman appends twelve pages of Notes which materially assist the reader by referring him to similar passages in Middle English alliterative poetry. The obscure phrase, "& take away of thy winne word" (5) is queerly paraphrased: "to take to ourselves thy joyous word."

C. B.

NECROLOGY

In the death of Gustav George Laubscher, October 5, 1918, Romance scholarship has suffered a distinct loss. Professor Laubscher received his bachelor's degree from Adelbert College, and his doctor's degree, in 1909, from the Johns Hopkins University. From that time he held the chair of Romance languages in the Randolph-Macon Woman's College, a responsible post for a beginner. Its arduous duties did not prevent him, however, from continuing and developing his own studies. His dissertation on the Past Tenses in French is a scholarly piece of work. In recent years he had been gathering the materials for an investigation of the decline of case-inflection in French. As the study developed he saw that it must be divided into the history of the pronouns and of the nouns. Fortunately, the former is substantially complete and ready for publication; the latter is less advanced, altho the material is all gathered.

Laubscher was a sturdy, honest, and kindly nature; a man of promise, in whom promise was already merging into fulfilment.

E. C. A.